Mapline

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edited by Susan Hanf

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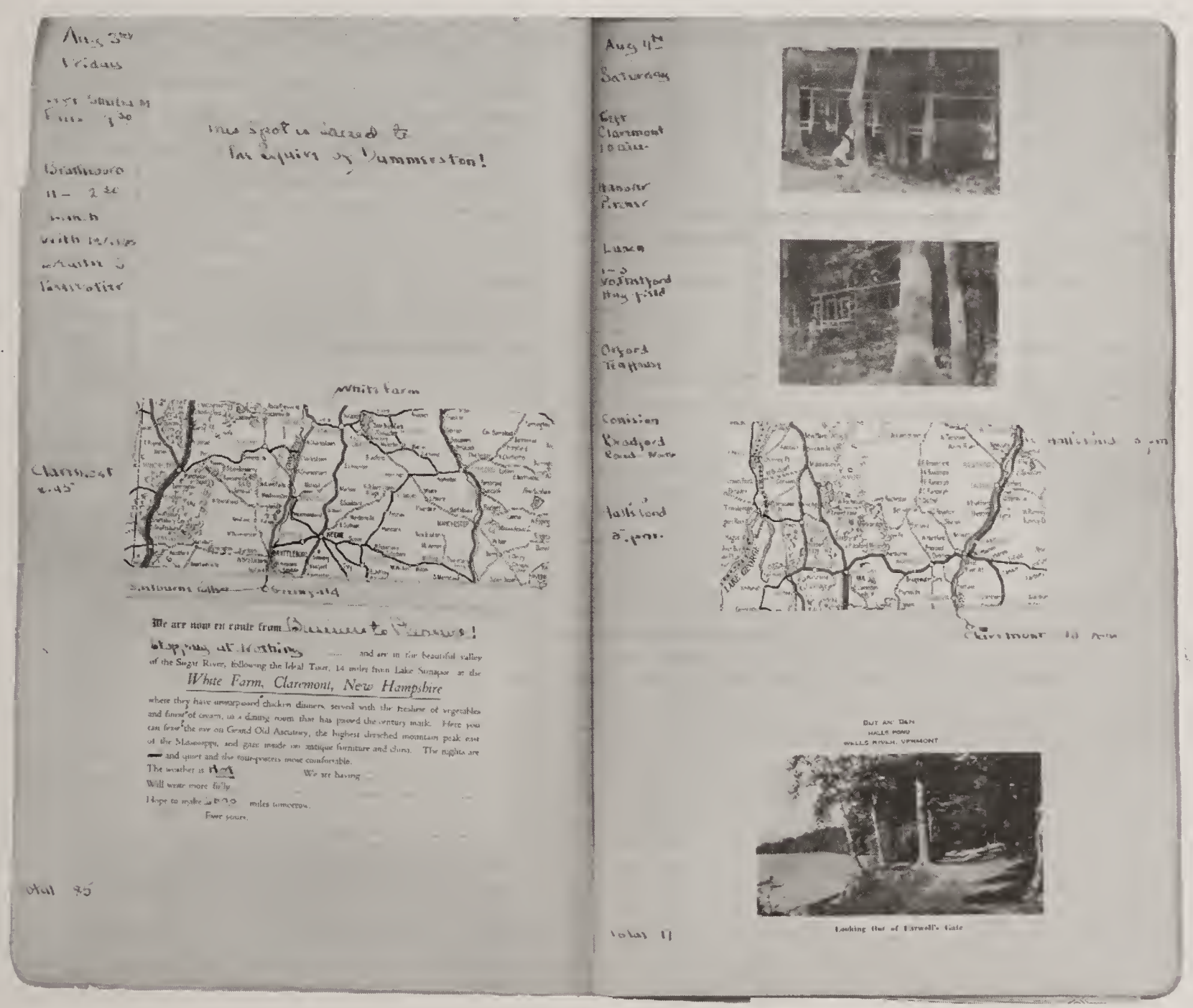
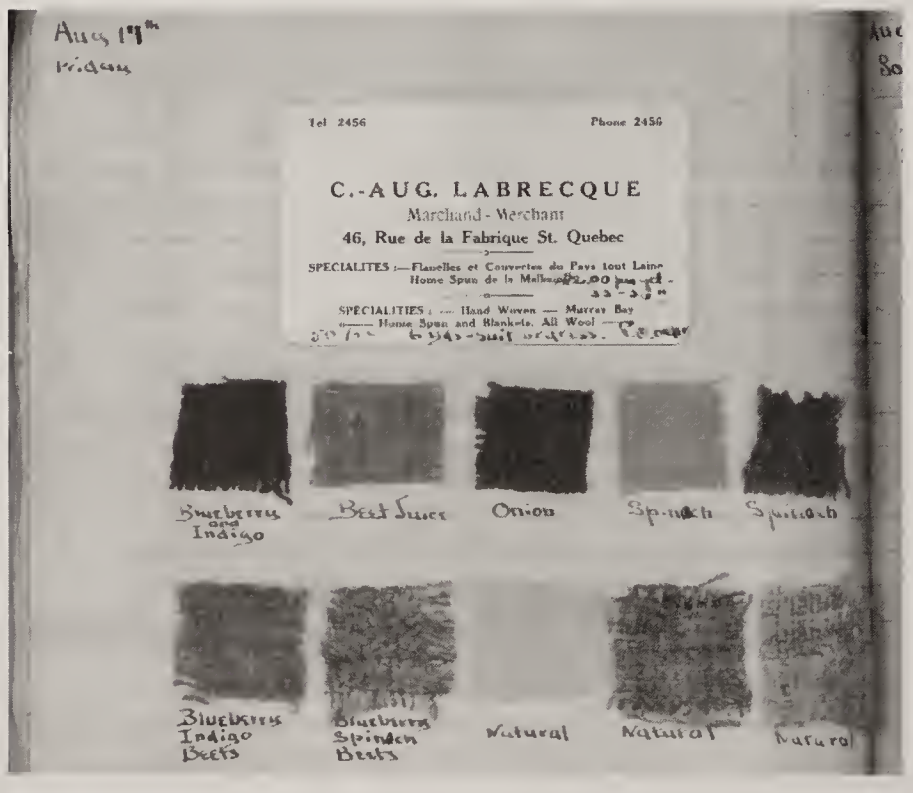
Re-mapping the Tour: Mary Ireland's 1923 Travel Scrapbook

During the Smith Center's 2004 Summer Institute *Reading Popular Cartography*, I set out to understand how the act of traveling transforms maps. More specifically, how might the tour condition the map? Maps inform, narrate, and even alter the traveler's itinerary; but the translation of actual experiences back through maps held a particular fascination for me as an architect interested in spatial narratives of tourism. In the scrapbook of Mary Ireland's trip through Canada and Maine, I found a rich confluence of map and personal tour. Ireland sets out by automobile from her home near New Haven on August 1, 1923, crosses the Canadian border into Quebec, and by the end of the month reaches the Maine coast. The resulting compendium, essentially the mapping of a meta-narrative both real and imagined, is a fragmentary reading of places woven together by Ireland's account of her experiences as a tourist.


Aug 3rd
Friday
this spot is owned by
Dr Squire of Dummerston!
White Farm
We are now en route from Dummerston to Conway!
stopping at Nothing
and are in the beautiful valley
of the Sugar River, following the Ideal Tour, 14 miles from Lake Sunapee at the
White Farm, Claremont, New Hampshire
where they have unsurpassed chicken dinners, served with the freshest of vegetables
and finest of cream, in a dining room that has passed the century mark. Here you
can view the sun on Grand Old Ascutney, the highest detached mountain peak east
of the Mississippi, and gaze inside an antique furniture and china. The nights are
and quiet and the surroundings most comfortable.
The weather is
We are having
Will write more fully
Hope to make
miles tomorrow.
Aug 4th
Saturday
Luncheon
Woodstock
Bridgewater Corners
Ludlow
Okemo Mountain Tea House
Londonderry
Bradford
Haverhill
Claremont to Newport
BUY AT DAN
HALE POND
WELLS RIVER, VERMONT
Looking Out of Farwell's Gate

Several cartographic works in the Newberry's collections provide a critical and historical ground for Ireland's scrapbook-map, and the composition of the scrapbook suggests a sophisticated and highly visual map-making sensibility. Ireland's arrangement of the complex and diverse set of elements recalls Giovanni Piranesi's *Campus Martius antiquae urbis*. The fragments of maps, texts, and artifacts in the series of engravings form a composite *topographia* of the Campus Martius and of the 18th century architect's own mental image of the Roman landscape.[1] While Ireland maps for us a very personal mental landscape, she also measures her trip with quantitative and descriptive information in the tradition of *itinerarium* maps. Ireland's scrapbook begins with a rigorous set of entries logging events and mileage in the columnar format reminiscent of 17th century pilgrimage texts, which marked time and place through marginal notations and formed what might be thought of as 'text-maps.'[2] Underscoring a devotional undercurrent of her journey, Ireland refers to one of the postcards picked up in the trip's early stages as a "souvenir of my pilgrimage." But this format is short-lived in the scrapbook-map, and the author's travels do not follow what Tom Conley has referred to as the *itinerarium's* "uni-lateral narrative trajectory."[3] Ireland's map instead traces a non-linear logic of time and place, made possible by her quite literal adaptation of the "dissected maps" in which places and events can be re-arranged to demonstrate significance.[4]

The scrapbook maps the interaction of three distinct but overlapping time sequences: Ireland's trip (from her own perspective as the narrator), her husband's divergent itinerary, and her recollected tour after the journey has been completed. Not unlike the retrospective and educational narratives of *chronologies colleés*, Ireland's collection of material affords her a critical and reflective appraisal of the meaning of her trip.[5] In this way, she follows in the tradition of Emily Post's mapping of her westward exploration of early American road culture.[6] However, this connection also belies an ambiguity in Ireland's intention. Post's maps served a journalistic purpose, but we do not know the intended audience for Ireland's scrapbook. We might assume that Ireland's work is no different from 19th-century common-place books, which were typically private documents of family history. As a more actively conceived poem-map, Ireland's book transcends the simply mnemonic purpose of recording everyday family life and approaches the critical format of a guidebook telling the story of a nascent auto-culture from a uniquely female perspective.[7] Here, Ireland's account parallels that of Post's intention to guide women travelers in their progressively independent journeys across the country. Ultimately, it is the autobiographical impulse cast within the mapped geographies that drives Ireland's scrap-booking and map-making.



As a material artifact, Ireland's scrapbook-map employs a mix of media ranging from tourist postcards to sketch-maps. Her collection also includes cropped map fragments,[8] personal photographs, hand-woven blanket swatches, a fold-out map of Quebec's geology, telegrams, newspaper clippings, railway maps, shipping and rail schedules (with "notes for unaccompanied women"), and tourist brochures (such as the "Itinerary for visitors to Quebec"). In the decade following Ireland's tour, James Agee and Walker Evans recorded their photographic and textual mapping of the 1930s rural South in *Let Us Now Praise Famous Men* (1941). Preparing to assemble what they had accumulated on their travels, Agee will write, "If I could do it, I'd do no writing at all here. It would be photographs; the rest would be fragments of cloth, bits of cotton, lumps of earth, records of speech, pieces of wood and iron, phials of odors...."[9] Ireland answers Agee's petition with a tangible collection of materials from her tour, including map fragments and other highly charged artifacts.

Mary Ireland begins the scrapbook with an excerpt transcribed from an August 1923 article in *Atlantic* magazine titled "Intensive Flivving":

> By poking around, I mean setting out with no definite objective, or else with an objective so ridiculously easy of access that there will always be time to stop anywhere on the way; and then driving as slowly as you like; and whenever you see anything that excites your curiosity, getting out and investigating it....[10]

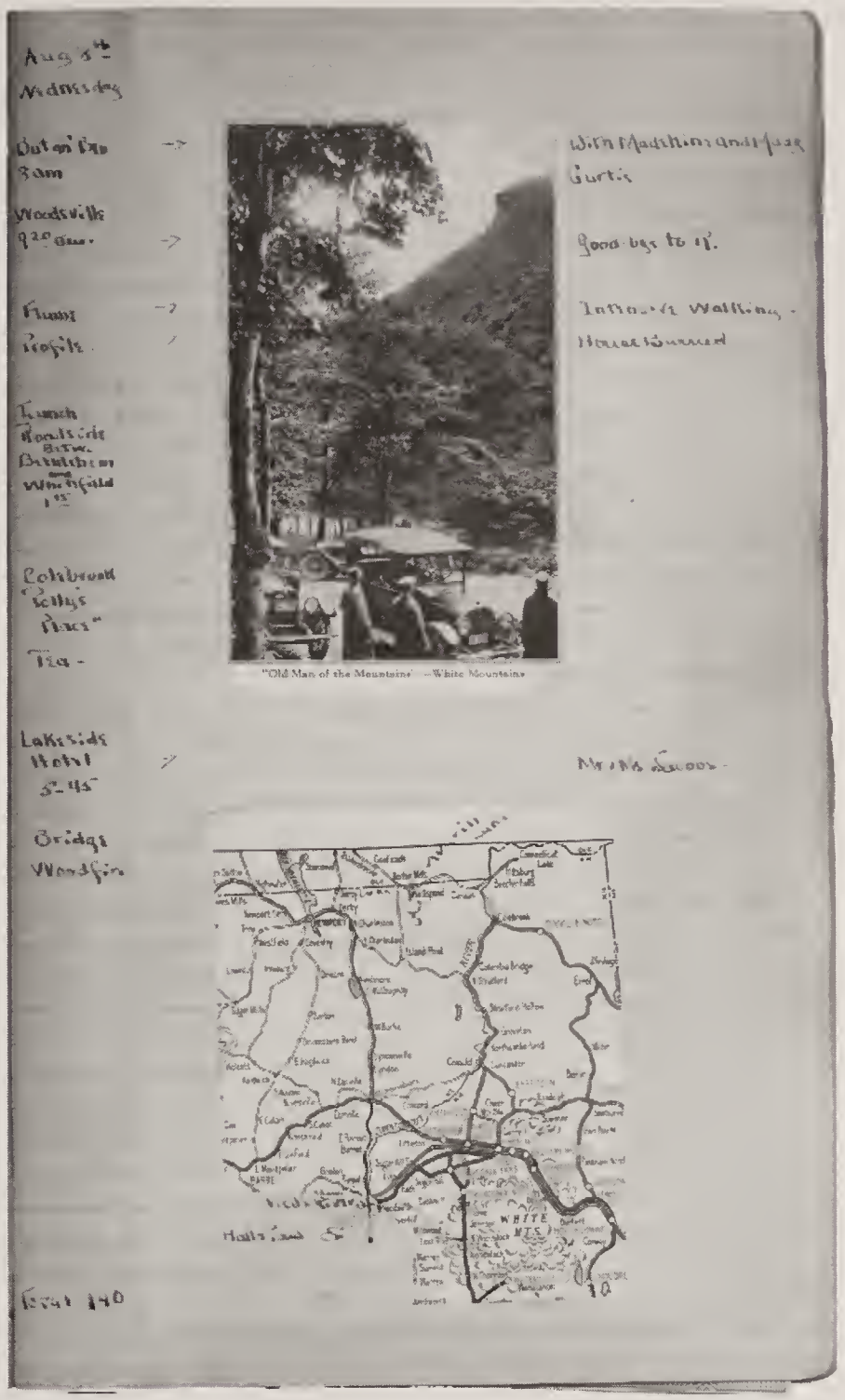
While we never definitively ascertain Ireland's goal in the journey (except for allusions to visiting the Curtis family), her methods of traveling, mapping, and scrap-booking are both rigourous and poetically rambling. In the form of the scrapbook-map, it seems Ireland has found a media perfectly suited to her 'flivving' tendency, not unlike

what John Ruskin identified as a 'caravannish manner' in his own process of thinking, traveling, and writing.

In the scrapbook, Ireland has developed a method for mapping the digressive itineraries of her tour and in the process has re-made both the map and the narrative of the journey. Standard travel annotations such as mileage and events ("Collision at Bradford Road North" on August 4) occur alongside carefully cut pieces of the original touring map over which the author has traced the routes in red ink. These lines often extend outside the map's frame to suggest the next stage of the trip on subsequent pages. On the first four pages, Ireland begins systematically with a rigorous pairing of dissected maps and postcards.[11] By the entry for August 5, she has added personal pictures and has chamfered one corner of a rectilinear map fragment to key us into an unseen destination (New Hampshire's "Old Man of the Mountains") occurring three pages later. Across the international border, Ireland is using a different map and subsequently relies on a more diverse set of navigational devices, from tourist literature to Sutherland's "Geology of the Province of Quebec," deployed to highlight the event of her "Breakfast with [the] Curtises" on August 20. With the advantage of retrospect and by eliding chronological time, Ireland consolidates information on particular places. For example, a continuation of the August 20 entry includes a map of Maine's Lake Parlin region with a photograph taken of one of the resort's main houses and an earlier telegram extolling the lake's attributes. Ireland consciously uses the map of Maine as a narrative armature for recollecting her tour, or what we might call a Proustian 'presencing' of the past.

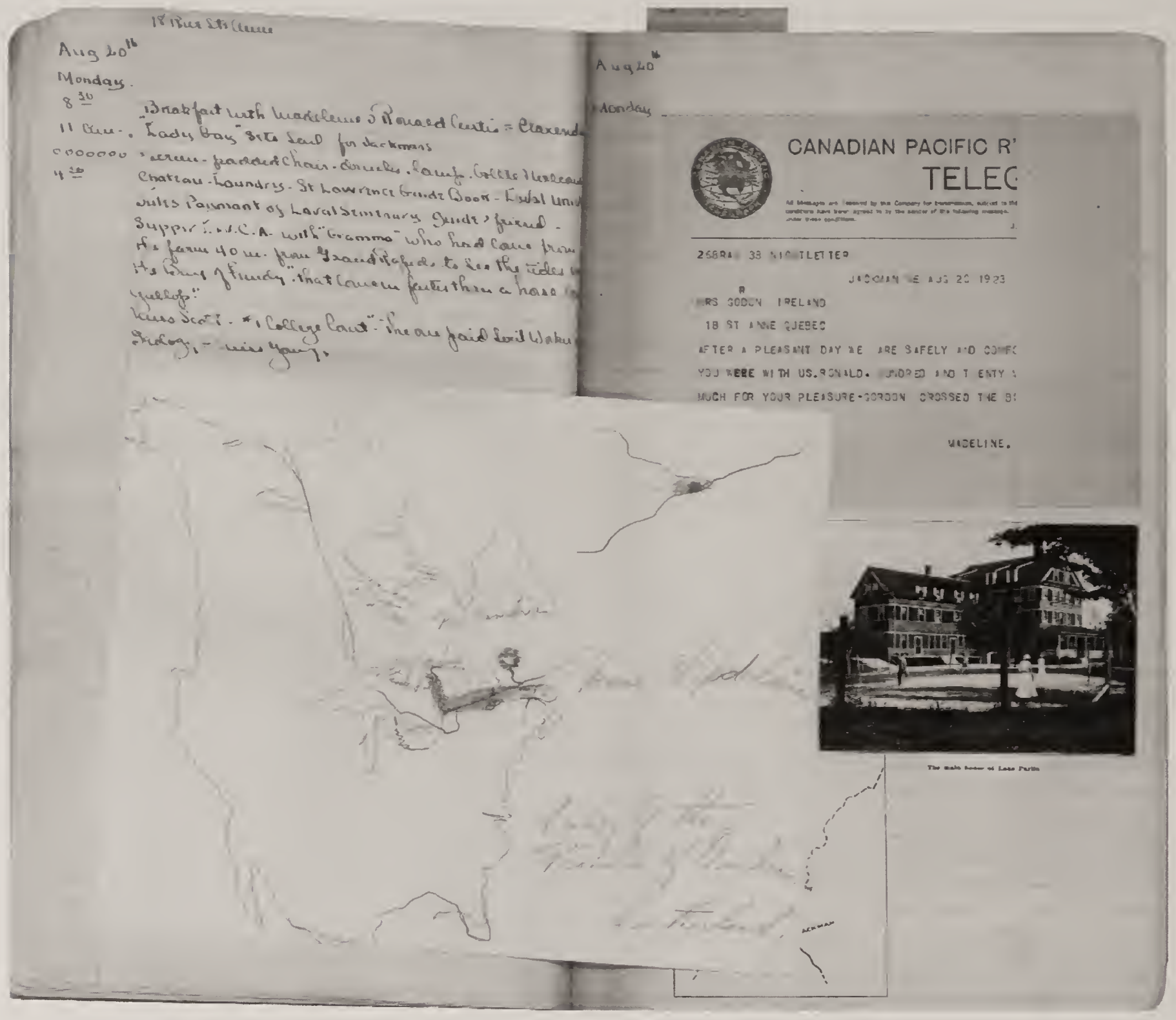
As registers for her personal narrative, the tour maps also serve to mark a non-linear time. Ireland's itinerary documented in the scrapbook simultaneously looks forward and back and shifts scales. Her stop in Lake Parlin serves as a midpoint or threshold between her time in Canada and her arrival in coastal Maine. Ireland includes a detailed map of Lake Parlin placed next to a larger map showing Maine's coast. These maps provide the background for postcards from Ronald Curtis and notes about her interest in working with charities and hospitals. Illustrating this Janusian perspective, Ireland places along the mapped coastline postcards describing "wild waves" and her own annotations such as "150 miles to the ocean." As she looks forward to the coastal experience and reunion with family and friends, she also reflects back on her Canadian encounters with broader social responsibilities of charitable work.

Perhaps not having fully understood the earlier clue that her husband has traveled to the coast with the Curtises, we realize at this point that Mary Ireland is traveling alone. We might assume that she is traveling by train, given the evidence of documents pasted in the scrapbook—a description of Casco Bay Lines as providing both rail and sea passage and a route schedule book folded open to the "notes for unaccompanied women." Why did her path



diverge? It is possible that her interest in charity work is drawing her back to Canada —a possibility suggested by the plan of a charity hospital in the scrapbook. As if to complicate the question, Ireland includes a telegram from her husband Gordon, who writes on August 23, "glad to hear starting home tomorrow." And yet we find in the scrapbook's pages an unfixed and undated photograph of a couple at the beach, leading us to wonder if this image portrays the Curtises or the Irelands. Possibly sugesting that in retrospect her tour actually forms a complete personal history, Ireland's final page is a complete map that includes northern Massachusetts, Quebec (with Montreal), and Maine.

In addition to the divergent itineraries, on August 16 Ireland's path crosses that of a bridge operator who has just accepted a job in Havana as an engineer.[12] Such extensions beyond the tour show the open edges of the narrative, the scrapbook, and the maps themselves. Here, we might be tempted to say that the scrapbook allows us to enter Jorge Luis Borges' own fantasy of the one-to-one map of the world.[13] But Ireland's story is much more localized and



personal. In maps (as in this scrapbook) we read other places, but we also re-read ourselves.

Ireland's scrapbook thus takes the form of map as autobiography. As a corollary to J.B. Harley's idea that maps are "transcriptions of ourselves," the scrapbook directly maps the author's thought processes, encounters with disparate places, and the stories associated with each place.[14] At one level, the scrapbook-map is a personal history recording biographical information for future readers probably related to the author. But as we have seen, Ireland's story delves deeper into the meaning of her trip and the medium and processes of map-making itself. As an epistolary document, the author corresponds with an unspecified recipient, or interlocutor. She essentially uses each map fragment as a type of telegram—a writing across boundaries (international borders, familial ties, and social differences exemplified in her charity work interests). The conversation and encounter on the Canadian bridge also reflect the importance of literal and metaphorical boundaries that Ireland narrates in her recreated map. Ireland seems to identify with the bridge engineer's career change that parallels her own trajectory. Her inclusion of these stories delineates and expands a narrative map extending from actual places visited to the unreachable sites left to imaginary journeys—in this case, Havana. Assembling places both actual and imagined, Ireland's autobiographical scrapbook-map is both didactic guidebook and lyrical personal narrative.

What does this say about the relation of tour and map? Tourism becomes a critical artistic practice that has the potential to re-bind a fragmentary experience of places. For Ireland, the map itself becomes a device for retying fragments of memories and places and retelling the tour. This procedure occurs at two levels: the literal cutting and deploying the map fragment in the text and the metaphorical understanding of the scrapbook as a narrative map, a storytelling device to convey her experience. As Lucy Lippard has pointed out, tourism is a way to experience the "disparate surfaces of everyday life" and reintegrate our "fragmented world."[15] Ireland's document

recalls Harley's Ordnance Survey Map, which "has become a graphic autobiography; it restores time to memory and it recreates for the inner eye the fabric and seasons of a former life."[16] In this 'time of memory,' Ireland's reconstruction of her tour's map allows the permanent presencing of her past journey. This scrapbook does not merely record but narrates and guides an assumed readership of cartographically literate fellow travelers. The scrapbook-map becomes our mode of experiencing the author's imagined and actual encounters with distant places.[17] As a result of her autobiographical and cartographic impulse, Ireland allows us to travel in place.

–Charlie Hailey
University of Florida

NOTES

[1] Giovanni Battista Piranesi, *Ioannis Baptiste Piranesii antiquariorum Regiae societatis Londinsensis socii Campus Martius antiquae urbis* (Rome, 1762). Newberry Library map 2F G6714 .R7 :2C3 1762 .P5

[2] Heinrich Bunting, *Itinerarium Totius Sacrae* (London, 1623). Newberry Library Case G 61001 .13. In typically dialogic format, the text is divided into two columns with the descriptive passages of towns and places to the left and the distances (in English miles) from Jerusalem with section titles to the right.

[3] Tom Conley, *The Self-Made Map* (Minneapolis: University of Minnesota Press, 2000), 140.

[4] Ireland has structured the scrapbook around a series of map fragments cut from an original auto-touring map. While not used as jigsaw puzzle pieces as with traditional dissected maps, Ireland does set up a didactic 'game' of tying together the disparate pieces. Connections between the travel tour and map games are alluded to by Christine Petto in "Map Promotion in Early Modern Europe" (Chicago: The Newberry Library, 2002). Early "tour games," such as *Tour Through Europe* published by John Wallis in 1794, share the user-involvement and map fragments in earlier dissected maps of John Splisbury. Examples of dissected maps in the Newberry Library's collection include Samuel Augustus Mitchell's "Dissected Map of the United States" (1854) [Map4C G3701.A9 1854 M5] and William Peacock's "Superior Dissected Maps of England and Wales" (1875) [temp Map4C G5751.A9 1875 P4].

[5] In the late 18th century, scrapbooks of prints, maps, and broadsides known as *chronologies colleés* were assembled as folio volumes to help teach history and its chronological development. The Newberry's collection includes an early version of this format, the *Chronologies Colleé: Le theatre d'honneur de plusieurs princes anciens et modernes* (Paris, 1618), an extraordinary compendium of portraits, illuminated engravings, letterpress text, and Latin and Greek captions [vault Case oversize N7604 .C57 1618].

[6] See Emily Post's *By Motor to the Golden Gate* (New York: Appleton, 1917).

[7] Reflecting Ireland's apparent goal to map a localized but far-reaching history, the 1930s show "Scrapbook" produced by BBC Radio begins with the premise that "there is no history book–just a scrapbook of cherished fragments."

[8] The exact edition and sponsor for the maps used by Mary Ireland have not been determined, but the style of the map corresponds to the typical Rand McNally oil company maps of the time, such as Gulf, Esso, and Pennzoil.

[9] James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin, 1980), 13.

[10] Fragment pasted in Mary Ireland's scrapbook, dated August 1923, from *Atlantic*, pp. 278-280.

[11] It should be noted that Mary Ireland uses a standard "Record Book" as the basis for her scrapbook.

[12] Although not specified, this bridge might be Victoria Bridge, crossing the St. Lawrence Seaway and connecting Montreal with southern Quebec.

[13] Jorge Luis Borges, "On Exactitude in Science," *Collected Fictions*, trans. Andrew Hurley (London: Penguin, 1998), 325.

[14] J.B. Harley, "The Map as Biography…," *The Map Collector* 4.1 (Winter 1989): 18.

[15] Lucy Lippard, *On the Beaten Track: Tourism, Art, and Place* (New York: The New Press, 1999), 13.

[16] Harley, 20.

[17] Phillip and Juliana Muehrcke have pointed out how maps allow a traveling-in-place. In "Maps in Literature," they quote from Cervantes' *Don Quixote*: "one can 'journey over all the universe in a map, without the expense and fatigue of traveling, without suffering the inconveniences of heat, cold, hunger, and thirst.'" (*The Geographical Review* 64.3 (July 1974): 324).

Illustrations are from: Ireland, Mary. [*Travel scrapbook illustrating 1923 journey from New Haven, Connecticut, through the province of Québec, to Portland, Maine*]. 1923. Newberry Library Map5C G3720 1923 .I7.

Newberry Map News

Nebenzahl Lectures and Society for the History of Discoveries

The 16th series of the Kenneth Nebenzahl, Jr., Lectures in the History of Cartography will be held at the Newberry on 8–10 November 2007. Following the Lectures, the Newberry will host the 48th annual meeting of the Society for the History of Discoveries on 12–13 November 2007. SHD trips to cultural institutions in Chicago are tentatively planned for Sunday, 11 November 2007. Additional information for both events will be available in the fall of 2006.

Early American Cartographies Conference

"**Early American Cartographies**" will be held 2–4 March 2006 at The Newberry Library in Chicago. For further information and registration information, please go to http://www.newberry.org/renaissance/conf-inst/SEA.html, or contact the Center for Renaissance Studies, The Newberry Library, 60 W. Walton St., Chicago IL 60610; phone 312-255-3514; e-mail renaissance@newberry.org.

Short-Term Fellowships in the History of Cartography

The Newberry Library's Short-Term Fellowships in the History of Cartography are open to applicants holding a Ph.D. and to Ph.D. students at the dissertation stage. Proposed projects must be related to the history of cartography and require cartographic materials in the Newberry Library. Fellowships support work in residence in the Library for periods of two weeks to two months and provide a stipend of $1,200 per month. The application deadline for the 2006–07 Fellowships is 1 March 2006. For additional information contact The Committee on Awards, The Newberry Library, 60 W. Walton St., Chicago IL 60610, USA; phone 312-255-3666; email research@newberry.org; or view guidelines and application materials on-line at http://www.newberry.org/research/felshp/fellowshome.html. This fellowship is made possible by the generous support of Arthur and Janet Holzheimer.

Recent Acquisitions

J. Goldsborough Bruff. *Map Of The Seat Of War In Mexico*. New York: J. Disturnell, 1847. 61 x 47 cm.

The American army was ill-prepared cartographically when it embarked on war with Mexico in April 1846. On the Texas side of the Rio Grande, it at least had the help of the Texas Rangers, who carried pretty good maps in their heads. South of the river, its main source was a small-scale map published by John Arrowsmith. The situation changed however, after the Mexican Army of the North, under General Mariano Arista, was defeated at the battle of Resaca de la Palma in the far southern tip of Texas. The Mexicans fled in panic, leaving behind all manner of supplies and the General's tent, containing his correspondence, personal silver, and a chest containing a manuscript map. This map of northeastern Mexico would prove an excellent guide for Zachary Taylor's army as it pursued the foe across the Rio Grande. Taylor quickly had multiple copies made and one of them found its way to the New York publisher Disturnell, via Bruff, who worked as a draftsman for the Corps of Engineers in Washington. The value of this map was attested by one of the Texas Rangers, who said "it was a most minute and accurate picture of the face of the country, between the Rio Grande and the 'Sierra del Madre,' and every rancho and village, every road or mountain path, every waterpond and insignificant streamlet were marked down with a truthfulness and precision, which we found but rarely at fault, and which, considering the vast extent of country it represented, was really astonishing" (quoted in Jack Jackson, "General Taylor's 'Astonishing' Map of Northeastern Mexico" *Southwestern Historical Quarterly* 51 (1997): 142-173).

A Correct map of the Seat of War in Mexico. Newberry Library Map6F G4411.S44 1847 B7. Gift of Arthur Holzheimer.

Reading Popular Cartography Exhibits

In the previous issue, we introduced the 24 college and university faculty and staff who attended our *Reading Popular Cartography* Institute in the summer of 2004. As part of the institute, the participants worked in small groups to create exhibits based on materials in the Newberry's collections. We are please to present those exhibits in this issue. You may also view the exhibits, with color images, at http://www.newberry.org/smith/popcartex.html.

Mapping Utopia: Town Plans From City Beautiful to Your Private Universe, pp. 8-9

Joe Bigott (Purdue University Calumet), Charlie Hailey (University of Florida), Ziba Rashidian (Southeastern Louisiana University), Michael Sponberg (Laredo Community College)

1 Illustration from More, Thomas. *Utopia.* 1st edition. Louvain, 1516. Newberry Library Case J205 .582.

2 and **3** Guerin, Jules. "View of the proposed development in the center of the city, from Twenty-Second Street to Chicago Avenue, looking towards the east over the Civic Center to Grant Park" (top) and "Proposed Boulevard to connect the north and south sides of the river; View looking north from Washington Street" (bottom). In *Plan of Chicago..., by Daniel H. Burnham and Edward H. Bennett, architects.* Chicago: The Commercial Club of Chicago, 1909. Newberry Library Case folio W999 .182.

4 Fuller, Richard Buckminster. *Dymaxion airocean world: the Raleigh edition.* Raleigh: School of Design, North Carolina State College, 1954. Newberry Library Fitzgerald Map6F G3201.B72 1954 F8. The Fuller Projection Map design is a trademark of the Buckminster Fuller Institute © 1938, 1967, 1992. All rights reserved. www.bfi.org

Westward the Course of Empire Takes Its Way, pp. 10-11

Magali Carrera (University of Massachusetts–Dartmouth), Janet Halpin (Chicago State University), Jonathan Lewis (Benedictine University), Judy Schaaf (University of Massachusetts–Dartmouth)

1 Vanden Bosh, Lawrence. "[Map of the Lower Mississippi River, Neighboring Coast, and the Country to the Southwest]." 1694. Newberry Library vault drawer Ayer MS 339 Map 1.

2 and **3** Johnson, Edwin F. Detail from "Map of the Proposed Northern Route for a Railroad to the Pacific" (top) and "Profile, Shewing the general features of the Route of the proposed Railroad to the Pacific" (bottom). In his *Railroad to the Pacific, Northern Route, its General Character, Relative Merits, etc.* 2nd Ed. New York: Railroad Journal Job Printing Office, 1854. Newberry Library Graff 2216.

4 Palmer, Frances (Fanny) Flora. "Across the Continent. Westward the Course of Empire Takes Its Way." Currier and Ives, 1868. Newberry Library. Gift of George A. Poole III.

Losing Lewis & Clark, pp. 12-13

Susan Bazargan (Eastern Illinois University), Hugo Freund (Union College), Melinda Kashuba (Independent Scholar), Wendy St. Jean (Dickinson University)

1 "A Map of Lewis and Clark's Track, Across the Western Portion of North America." In Allen, Paul. *History of the Expedition Under the Command of Captains Lewis and Clark.* Philadelphia: Bradsford and Inskeep, 1814. Newberry Library Graff 2478 vol. 1.

2 Detail from Arrowsmith, Aaron. "A Map Exhibiting All the New Discoveries in the Interior Parts of North America." In his *Atlas to Thompson's Alcedo; or Dictionary of America and West Indies.* London: A. Arrowsmith, 1816. Newberry Library Ayer +135 A65 1816 no. 1-3.

3 Wheeler, Olin D. "Map of the Territory Crossed by Lewis and Clark in 1804-6, Showing the Conditions of 1903". In his *The Trail of Lewis and Clark 1804-1904.* New York: G. P. Putnam's Sons, 1926. Newberry Library G 89 .9705.

4 Lewis and Clark Interagency Partnership. *Discovering the Legacy of Lewis and Clark.* Washington: Department of the Interior, [2003?].

The Occidental Tourist: 500 Years of Orienting Maps, pp. 14-15

Rob Edsall (Arizona State University), Kelli Lyon Johnson (Miami University), Alex Zukas (National University), Cynthia Millis-Horton (Houston Community College Southwest)

1 Isidore of Seville T-O Map from his *Etymologie.* Newberry Library NL Inc. f1532.

2 Foster, John. "A Map of New-England." In Hubbard, William. *A Narrative of the Indian Wars in New England.* Boston, 1775. Newberry Library F 807 .428.

3 New York to Florida "Upside Down Map," 1955. Newberry Library General Drafting Map series 02 box 1955a. Copyright © American Map Corporation 1955. All rights reserved. Reprinted with permission of American Map Corporation.

4 "Great Circle Map of Fairbanks..." Newberry Library Fitzgerald Polar Map 20.

5 Facsimile of [Nahuatl glyph map of Aztec migration from Aztlan to Tenochtitlán], [1829-1831]. Newberry Library vault oversize Ayer Art Waldeck box E-1 no. 21.

Mapping Movement: Spatial Narratives in Popular Cartography, pp. 16-17

Deirdre Egan (St. Norbert College), Darin Jensen (University of California, Berkeley), Laura Milsk Fowler (Southern Illinois University Edwardsville), Nichole Wiedemann (The University of Texas at Austin)

1 "A Plan of the Action at Bunker Hill on the 17th of June 1775." 1793 edition, shown with flap open. Newberry Library map 4F 3701.S3.3.

2 "Map of Nebraska and Kansas Territories showing Location of Indian Reserves according to Indian Treaties of 1854." Newberry Library Graff 1200.

3 "Go and see Hardy Gillard's great American Educational Panorama Over the Pacific Railway to California." Glasgow: Maclure and Macdonald, 1876. Newberry Library temp CB&Q map 4F oG3701 .P3 1876 .H3.

4 United Air Lines Map and Air Log, Chicago to San Francisco (1932). Newberry Library Rand McNally Collection. Map © Rand McNally & Company R.L.06-S-18.

Colonial Mapping: Hawai'i and Africa, pp. 18-19

JoAnne Brigham (Houston Community College), Lisa Kahaleole Hall (Oberlin College), Curtis Keyes, Jr. (East-West University), Ethan Yorgason (Brigham Young University, Hawaii)

1 "Map of the Hawaiian Islands." 1838. Courtesy of the Royal Geographic Society. Photographer, RGS. S0013030.

2 "West Africa I." In *Maps of the Society for the Diffusion of Useful Knowledge.* London: Chapman and Hall, 1844. Newberry Library oversize Ayer 135 S67 1844.

Reading Popular Cartography was made possible by a grant from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in the print or web versions of these exhibits do not necessarily reflect those of the National Endowment for the Humanities.

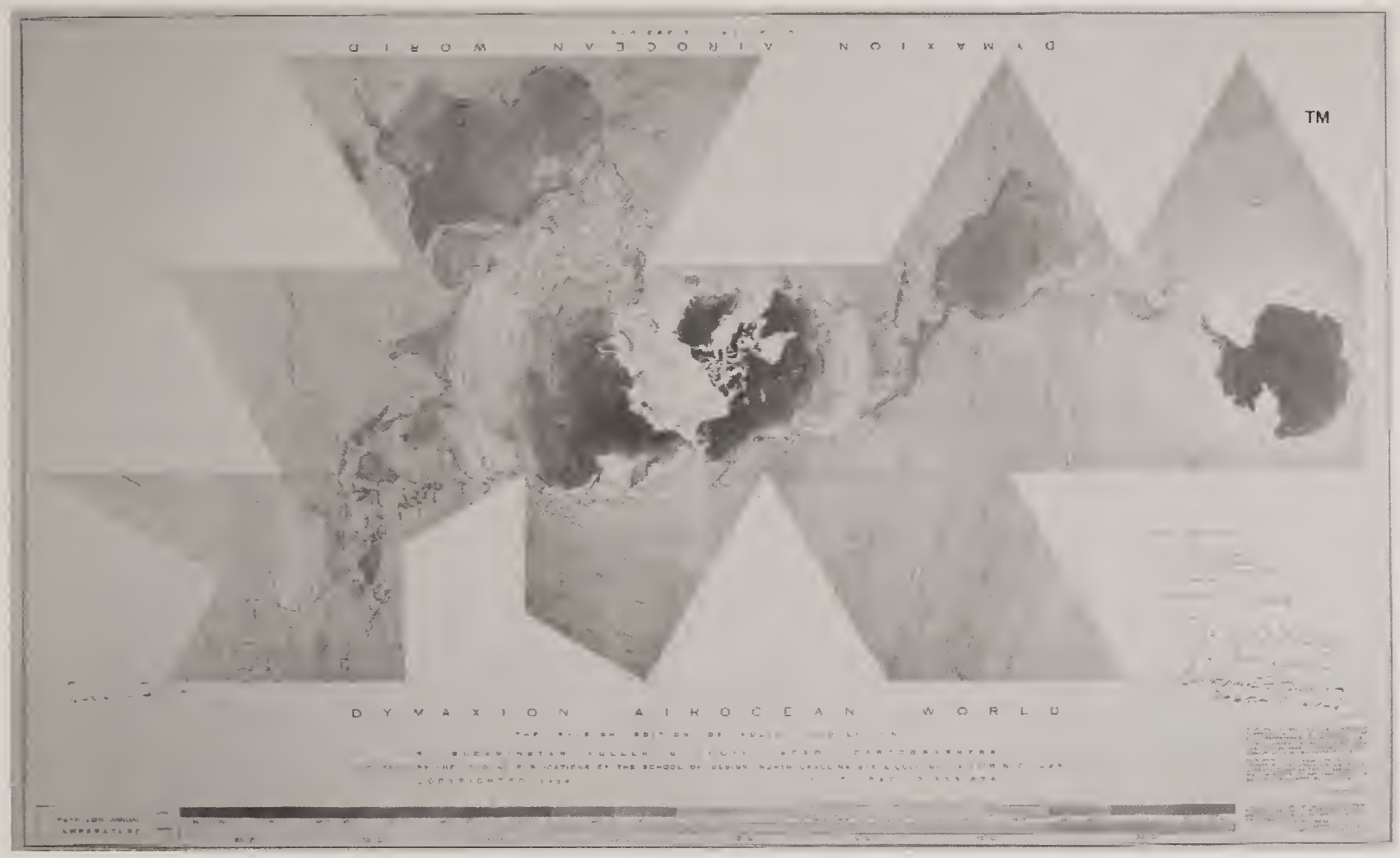
1

2

An idea originated by Sir Thomas More in his treatise of 1516, utopia is an imaginary country of ideal happiness and good order. More's utopia is 'no place or land of nowhere,' an imaginary world, illustrated as an island in the frontispiece of the treastise;[1] imaginary lands or societies are often described or depicted as islands, disconnected from the known world. The Burnham Plan and Buckminster Fuller's Air-Ocean World Map propose two alternative eutopias that seek to define civic and ecological order through maps of known areas.

Between 1906 and 1908, Daniel Burnham and Edward Bennett created the *Plan of Chicago*, published by The Commercial Club of Chicago in 1909. Considered an important contribution to the City Beautiful movement, the collection's maps, plans, and perspectival views present a regional urban design of sweeping avenues and monumental architecture that promotes the civic enterprise.

3



4 The Fuller Projection Map design is a trademark of the Buckminster Fuller Institute © 1938, 1967, 1992. All rights reserved.

In 1954, Buckminster Fuller published the Raleigh edition of his Dymaxion Air-Ocean World Map, a project begun by the architect, futurist, and philosopher in the 1920s. In the dymaxion series of maps, Fuller superimposed a spherical icosahedron[2] grid onto the earth's surface to limit the distortion of the relative size and shape of its components.

Whereas the projection of Fuller's map represents all areas with equal weight, Burnham's rendering of urban space in the Chicago plan prioritizes areas that serve a greater aesthetic or civic purpose. In Fuller's map, the North Pole is the neutral center around which land mass and ocean unfold. In the proposed plan for Chicago, the civic nexus occurs at the intersection of Congress Street and Halsted Avenue, near the site of present-day interchange of the Kennedy, Eisenhower and Dan Ryan Expressways. In the companion text to the maps and drawings, the architect and urban planner Burnham writes that "[t]he attainment of harmony, good order, and beauty" requires "enlightened understanding and competent planning."

One of Fuller's objectives was to establish a map that does not prioritize cardinal direction, political entities, or hemispheric organization. Instead, the Dymaxion map provides a base for presenting global themes such as human migration, natural resources, and population distribution. Temperature replaces politics as the organizing map feature. In this map, world climate is shown in a range of coloration from warm reds to cool greens and blues. Even though highlighting a specific theme, Fuller's map emphasizes wholeness across the global surface in contrast to the Chicago maps that seek to represent unity (and civic goodness) through points of emphasis. In these urban maps, color is used more picturesquely, in the Beaux-Arts tradition, to highlight the aesthetic value of a particular urban space or building. Moreover, Fuller saw his map as a populist construct to be used as an operational tool by each member of the global citizenry: a 1943 issue of *Life* published one of Fuller's maps that could be cut up into 14 gores and reassembled in the form of a Dymaxion globe.[3] Burnham's maps and drawings would be carried out for the regional citizenry by urban planners and government mandate.

In their respective city and world projects, Burnham and Fuller did share the objective of mapping possible town plans. In 1927, Fuller sketched the World Town Plan, a map that preceded and directly influenced his 1954 map. Fuller's town plan map, in its projection method and form, highlights the connectivity of his "one world island"; and Burnham's plan posits the "embodiment of civic life."

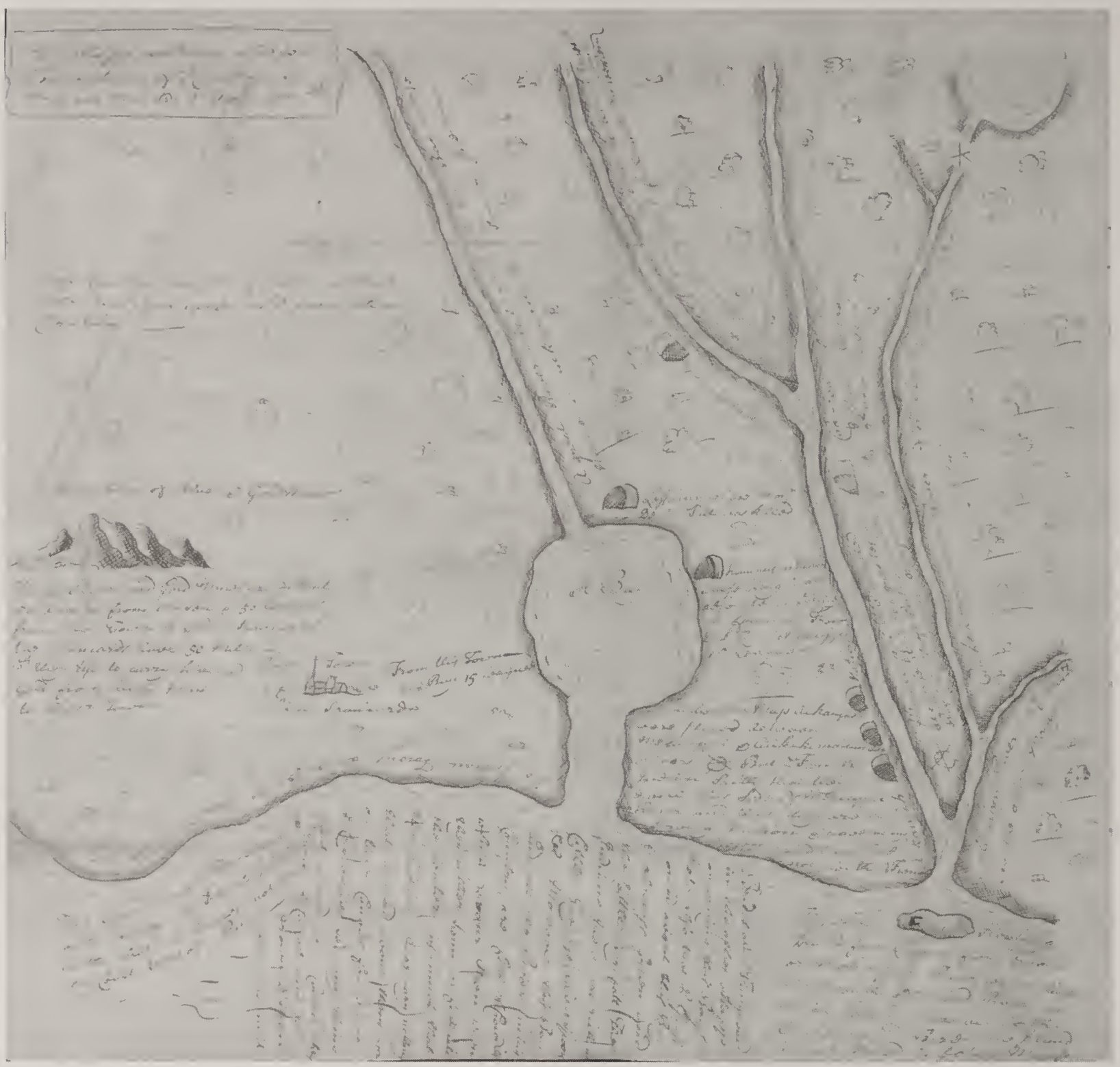
NOTES

[1] At the Newberry Library, see the 1750 edition of More's work titled *De optimo reipublicae statu deque nova insula Utopia*, libri II. Newberry Library Wing ZP 743 .F8073.

[1] A polyhedron with 20 triangular faces.

[3] "Life presents R. Buckminster Fuller's Dymaxion world," *Life*, 1 March 1943. Newberry Library map2F oG3201.B72 1943 F8.

Westward the Course of Empire Takes Its Way



1

Seldom neutral instruments, maps often support the exploration and development of desired territories. Mapmakers both illustrate the strategic importance of a region and communicate the viability of developing the area. Maps become instruments of persuasion. By discouraging inaction and alternative projects, they work to convince those in power of the viability of proposed projects.

This 1694 annotated manuscript map was sent by its maker, an Anglican missionary, to Maryland's governor. It conveys information about the lower Mississippi and lands west of the river. Inscriptions concern natural resources, natives, Spanish settlements, dangers, and distances. The map urges English expansion at a critical time, when the power struggles of France and Spain were making westward exploration and new Indian alliances possible. Immured in the northeast, the English had focused on transatlantic trade. La Salle's failure to colonize the river's mouth encouraged them to explore the American southwest, and to secure strategic control of the lower Mississippi.

2 (top) and **3** (bottom)

By 1854, the United Sates had secured the Louisiana territory and the young country looked to further expand its economic horizons. The text accompanying these maps asserted that the transcontinental railroad would knit together the "possessions now rising rapidly into importance in that portion of the Continent." It would also connect prominent commercial centers in the east with new ports on the Pacific coast, facilitating lucrative trade relationships with populous Asian countries. Here, maps described the potential of westward expansion, while landscape images envisioned this growth.

4

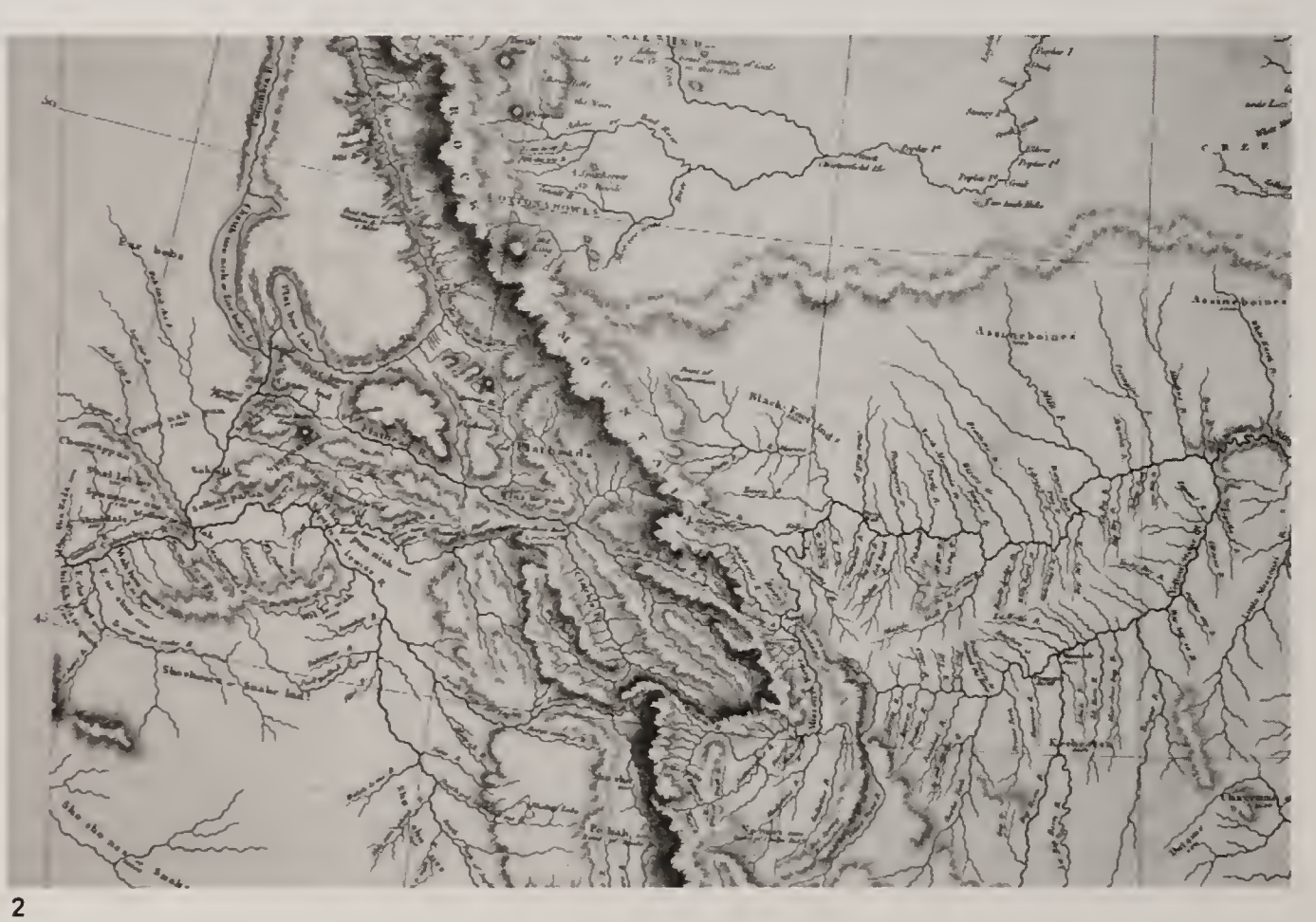
The power of railroads to bring economic expansion is emphatically expressed in this 1868 Currier and Ives print. In the foreground, a train sweeps into a new town bustling with activity. Beyond the town, dominating the view, appears a broad, open plain framed by mountains. This image, like the maps, evokes a vast emptiness, awaiting anticipated economic and social progress.

Losing Lewis & Clark

1

Lewis and Clark are missing! Not their dusty bones, but their legacy. These maps illustrate how Lewis and Clark have been transformed over time from military scouts and scientific researchers into tourist guides for modern America.

As a result of its eight-thousand-mile journey between 1803 and 1806, Lewis and Clark's Corps of Discovery brought back detailed information on river courses, mountain ranges, flora, and fauna, as well as on the locations and populations of native peoples and their social and commercial activities. Captain William Clark recorded his detailed observations and drew a map that summarized the journey. Samuel Lewis copied and reduced it so the engraved map could be included in Paul Allen's *History of the Expedition Under the Command of Captains Lewis and Clark*, published in 1814. The map accurately placed mountain ranges and rivers and has shaped our modern understanding of the topography of the American west.



2

In 1816, Aaron Arrowsmith, an astute British cartographer and publisher, took the geographical information provided by Lewis and Clark and amalgamated their accounts with data from other reports and expeditions to produce this map.

3

In 1900, as the centennial of the expedition approached, another clever businessman, Olin D. Wheeler, a Northern Pacific Railroad executive, published one of the first guidebooks to the Pacific Northwest. His book prominently featured the network of the Northern Pacific Railroad, but it also contained detailed maps of Lewis and Clark's expedition in relation to the railroads. Highlighted were magnificent wonders on their route such as Yellowstone, which was not actually seen by the Corps of Discovery.

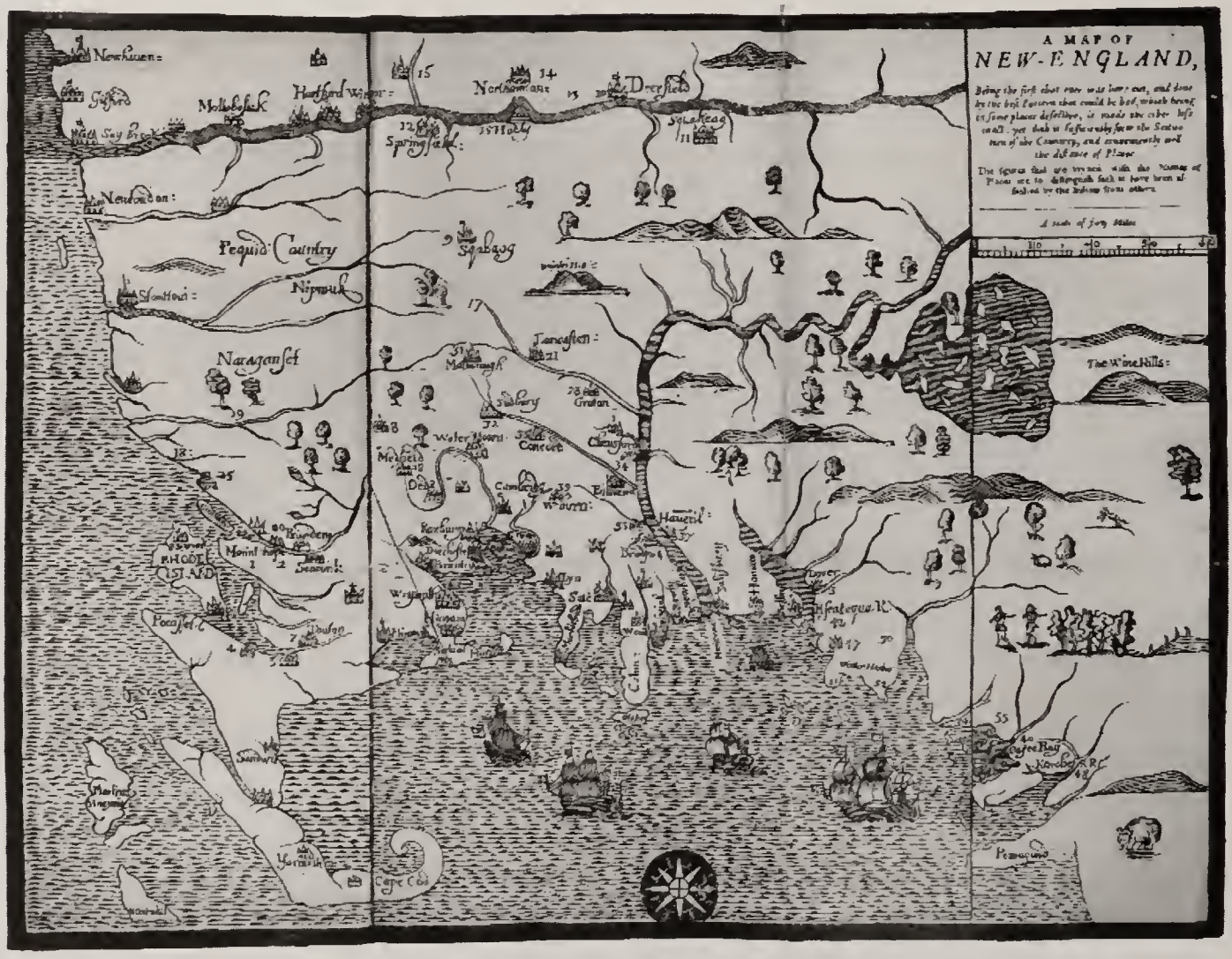
4

2003 saw the launching of the Lewis and Clark Bicentennial Commemoration, sponsored by no fewer than fourteen federal and quasi-federal public agencies and organizations. This map describes the route of the expedition in relation to national landmarks, monuments, wildlife refuges, Indian reservations, and interstate highways. Turning Lewis and Clark into tourist guides for America, this map oversimplifies crucial information about the journey; for example, the point of embarkation neatly begins where the lines denoting "Preparation" and "Recruitment" end, making it appear as if the Corps of Discovery set off from Monticello and smoothly proceeded westward, while ending the exploration at the same point of embarkation.

1

Positioning north at the top of the page has, over time, become conventional on maps. The primacy of this north-up orientation on most maps likely originated with the recognition of the absolute direction of Polaris, and, after 1450, the prevalence of compass use, focused northward. But not all maps are oriented in this tradition.

The 1532 Mappamundi of Isidore of Seville has an east-up orientation, emerging out of the tradition of "T-in-O" maps. Numerous medieval Christian maps used this orientation to reinforce the Old Testament division of the post-flood world into three parts. The east-up orientation also allows the positioning of the Christ figure with the head "oriented" to the east.



2

The first map printed in America, John Foster's 1677 woodcut of New England, accompanied Rev. William Hubbard's book on King Philip's War. While its prototypes were north-up, the map is oriented west-up because its English audience would have regarded the New World from the east. Also, for the settlers, the land to the west was a region of conflict and wilderness. Historic expansion in this region was westward, and the orientation draws the eye up in the direction of that movement.

The "upside-down" map (pictured at right) is consciously disorienting, designed to aid travelers of the 1950s, many of whom were Northerners traveling to south to Florida. The south-up orientation mimics the landscape at the moment of use, allowing left and right turns to match the turns on the map. Seeking additional profit, Esso asked consumers to buy a "regularly" oriented map for travel back north.

3 Courtesy of American Map Corporation

4

The "Great Circle Map Showing Fairbanks, Alaska" map is a polar projection with no apparent orientation, but the positioning of Fairbanks, the focus of the map, in the lower center of the map, and the Alaska-facing Eurasian text, suggests that north is "up," but for unconventional reasons. Here, the reader is asked to consider Alaska's strategic proximity to areas such as northern Europe, toward which the logical direction to navigate would be north, and not southeast, as normal-aspect cylindrical projections would lead one to believe.

5

This early 19th-century reproduction of a 16th-century map presents a cartographic history of the Aztec migration from their mythic homeland of Aztlán to Tenochtitlán, the site of present-day Mexico City. Represented by footsteps, the map's orientation changes as the Aztecs divide into tribes before arriving in the Valley of Mexico. It is in the Valley that the map begins to represent roughly the geography of the area, and the changing orientation of the map thus represents a journey through time as well as space.

Mapping Movement: Spatial Narratives in Popular Cartography

Collected here are maps that demonstrate how cartography records dynamic movement through space. These four seemingly disparate maps display varied ways American cartographers, governments, and corporate entities envisioned human progress through space. Far from being static representations of landscape, all four maps encourage viewer participation in telling the individual stories of movement.

A map of the Battle of Bunker Hill and a map of the Nebraska and Kansas Territories in 1854 demonstrate varied methods of illustrating movement by showing the "before" and "after" of historic events. Using a fold-over inset, the viewer engages in the construction of this Civil War battle narrative by imagining troop and artillery movement between the two moments plotted on the map and on the inset. Likewise, the makers of the Nebraska and Kansas map represent movement—the removal of Indian populations into reservations—through a standard topographical map enhanced by "before" and "after" colored boundaries inscribed in the landscape. The lack of directional line graphics requires the viewer to imagine the narrative of forced movement to smaller lands.

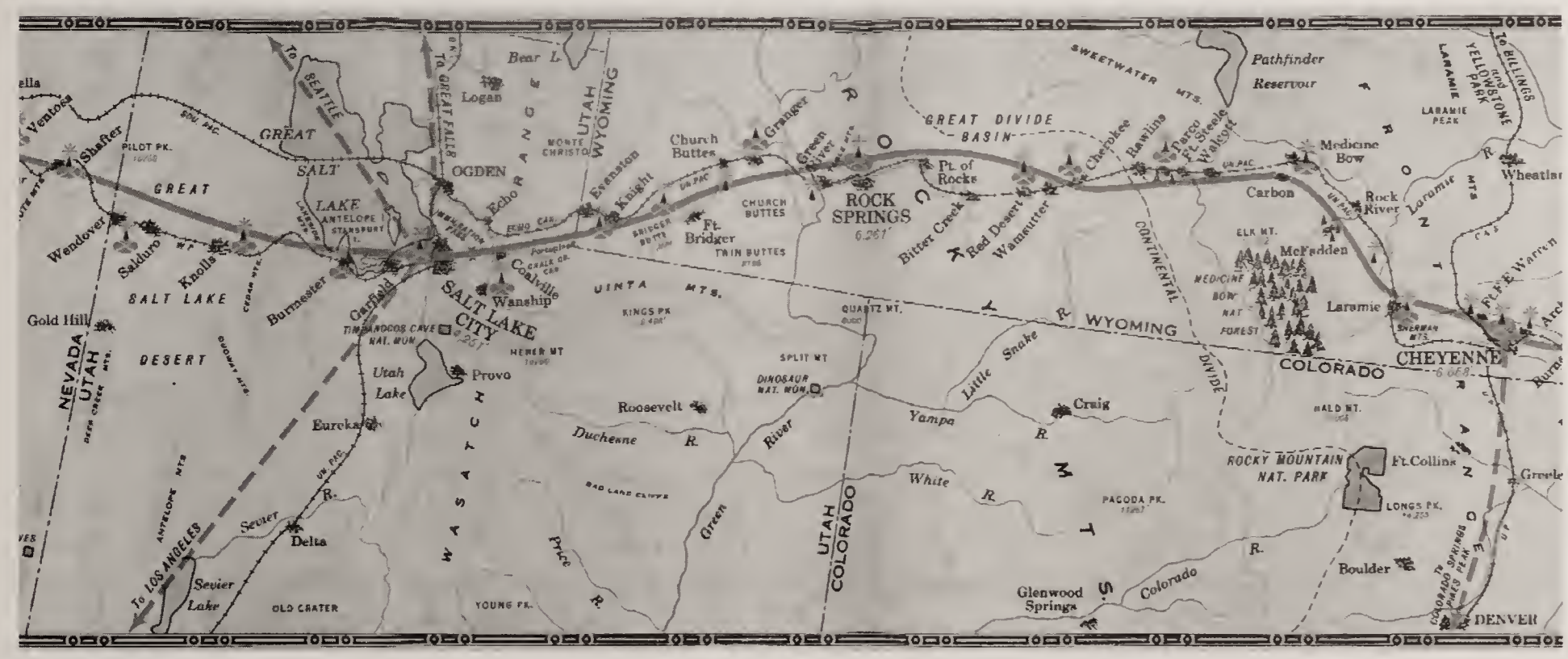
1

2

GO and SEE — Hardy Gillard's
GREAT AMERICAN EDUCATIONAL PANORAMA
OVER THE PACIFIC RAILWAY TO CALIFORNIA.
BIRD'S EYE VIEW OF THE COUNTRY FROM NEW YORK TO SAN FRANCISCO, 3,500 MILES.
This Map is a Guide to the Large Painting 40×81 The Painting being a key to the Panorama.

3

Transportation maps direct the viewer's participation by charting the route overtly on the landscape. This 1875 map shows a train route through the Western-American landscape. A single black line highlights the route, promoting a simplified image of the potential journey rather than conveying details about the terrain. To further encourage travel, the small amount of geographic detail that does appear behind the route line blends into scenic engravings below the route, engaging the viewer in an imaginary journey.



4 Courtesy of Rand McNally

Covering a route from Chicago to California, this 1932 United Air Lines Map and Air Log shares the conventions of the railroad map, including place names, geographic features, timetables, and attractions, and inscribes a clear sense of itinerary and direction through a red line representing a concrete and tangible route across the landscape. That this is an air route projected onto the ground suggests the industry hoped to make air travel more familiar to the wary novice.

Although they use varied methods of illustrating movement, these maps require imagination to unfold their implicit narratives, further enhancing the meaning of the maps themselves.

Colonial Mapping: Hawai'i and Africa

1 Courtesy of Royal Geographic Society

Colonial projects relied heavily on cartographic technologies. These maps were both produced as part of the colonial education apparatus, but differences become apparent in large part through the role of their producers in this apparatus.

This map of Hawai'i was produced in 1838 by Lorrin Andrews and his mission students at the Lahainaluna Seminary on Maui. In the service of teaching Hawaiian students reading, writing, and geography, Andrews became a self-taught printer and engraver who produced Hawaiian language books, maps, and the first newspaper. This map is notable for being the first to record indigenous Hawaiian land divisions, the ahupua'a and districts for all the islands of Hawai'i based on information provided by the seminary students. These indigenous divisions were used as the basis of the land distribution decisions made in the 1840s in accordance with the Great Mahele—the act that allowed for further division of and privatization of communal land.

2

This map of West Africa was produced by the Society for the Diffusion of Useful Knowledge, whose mission was to make educational materials widely affordable and available. Despite its subject and the Society's broad mandate, this map featured knowledge produced by and for Europeans. The map labels the coastal regions of most significance to Europeans—the Grain Coast, Ivory Coast and the Gold Coast—as well as ethnic groups of which Europeans were most aware: Folahs, Mandingo, Ashanti, Borgou, Haussa, and Igbo. The map highlights the role of European exploration in West Africa. It details stops for European explorers traveling throughout the western and central portion detail.

Though both maps relied in part on the technologies of European science, the Hawai'i map shows indigenous land divisions, while the West Africa map highlights the knowledge gained by European explorers. As a result, a scientific sterility marks the Africa map in a way that does not characterize the Hawaiian map. Though produced by a group prioritizing scientific objectivity over colonial domination, the Africa map highlights information useful to European colonists. In contrast, the Hawaiian map (though also potentially useful to colonialists) brings out aspects of Hawaiian society previously of little interest to European cartographers.

References:

Fitzpatrick, Gary. *The Early Mapping of Hawai'i.* Honolulu, Hawaii: Editions Limited, 1986.

Healy, John Raymond. "The Mapping of the Hawaiian Islands from 1778 to 1848," Master's thesis, University of Hawai'i, 1959.

Smith, Harold. The Society for the Diffusion of Useful Knowledge, 1826-1846: A Social and Bibliographical Evaluation. Halifax, N.S.: Dalhousie University, University Libraries, School of Library Service, 1974.

Society for the Diffusion of Useful Knowledge. *Maps of the Society for the Diffusion of Useful Knowledge.* London: Chapman and Hall, 1844.

Briefly Noted

CONFERENCES and WORKSHOPS

The Jefferson Institute for Lifelong Learning at the University of Virginia will offer **"The Roles of Old Maps: History, Art, Cartography and the Building of Nations,"** an introductory course in the history of cartography in the spring of 2006. Joel Kovarsky (The Prime Meridian) will lead the four session course. Details are available at http://www.jilluva.org.

The 47th annual meeting of the **Society for the History of Discoveries** will be held in Portland, Oregon on **7–9 September 2006**. SHD invites those wishing to present a paper at this meeting to submit a proposal no later than 15 May 2006. Presentations on all aspects of geographical discovery and exploration are welcome. Paper proposals emphasizing the Pacific Northwest and presenters interested in organizing a special session focused on a single theme are particularly encouraged. Proposals should be submitted to SHD Vice President and Program Chair Thomas Sander, SHD, P.O. Box 10793, Burke VA 22009, USA; 703-426-2880; sanderva@erols.com. Additional information can be found at http://www.sochistdisc.org.

LECTURES and MAP SOCIETIES

The 2006 **Maps & America Lecture** will be held on Wednesday, **8 March 2006**. Joel Morrison, formerly the Geographer of the U.S. Geological Survey, will present "Mapping the American Landscape" at 6:00 PM. A reception at 5:00 PM will precede the lecture. The lecture and reception will be held at the American Geographical Society Library on the University of Wisconsin–Milwaukee campus (2311 East Hartford Ave., Milwaukee WI 53211). Since its inception in 1990, the annual lecture series has been generously sponsored by Arthur and Janet Holzheimer. For details, contact the AGS Library at agsl@uwm.edu or 414-229-3984.

The 2006 **Alan M. and Nathalie P. Voorhees Lecture on the History of Cartography** will be held on Saturday, **11 March 2006**, at 3:00 PM at the Lecture Hall at The Library of Virginia (800 E. Broad St., Richmond VA 23219). Ron Grim (Curator, Norman Leventhal Map Center at the Boston Public Library) will focus on the Board of Public Works collection at the Library of Virginia in his lecture, "Roads, Canals, Railroads: Mapping Virginia's Antebellum Transportation Network." A reception will follow the lecture. The event is free, but reservations are required. For reservations or information, call 804-371-4795.

FELLOWSHIPS and AWARDS

The Modern Language Association's has awarded its 13th annual **Scaglione Prize for French and Francophone Literary Studies** to Dr. Jeffrey N. Peters (University of Kentucky) for his book, *Mapping Discord: Allegorical Cartography in Early Modern French Writing* (University of Delaware Press, 2004).

The Washington Map Society has awarded the **Walter W. Ristow Prize** for 2005 to Ruth Watson (Australian National University, Canberra, Australia) for her paper "The Decorated Hearts of Orance Fine: The 1531 Double Cordiform Map of the World." Two papers were selected for Honorable Mention: "Charting the Enlightenment: An Interpretation of Edmond Halley's 1728 Chart of the Atlantick Ocean" by Mark Fink (University of Texas at Arlington), and "Humboldt's Politics of Mapping: Alexander Humboldt's Essay and General Chart of the Kingdom of New Spain" by Robert Sherwood (University of Texas at Arlington). The Ristow Prize recognizes academic achievement in the History of Cartography or Map Librarianship. The competition is open to full or part-time upper-level undergraduate, graduate, and first-year postdoctoral students attending accredited colleges or universities. Submissions must be research papers or bibliographic studies related to cartographic history and/or map librarianship, written in English, and may not exceed 7,500 words. Entries for the 2006 Prize must be postmarked by 1 June 2006. The winner will receive $1000 and a one-year membership in the Washington Map Society. For further details contact Robert Rhodes, Ristow Prize, 2733 Carter Farm Ct., Alexandria VA 22306, USA or visit http://home.earthlink.net/~docktor/ristow.htm.

The Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library was founded in 1972 to promote the study of the history of cartography through public programs, research projects, fellowships, courses of instruction, and publications.

Mapline (ISSN 0196-1881) is the Center's newsletter. The cost of an annual subscription (three issues), inclusive of postage, is $10 for delivery in North America, $15 for all other subscribers. Back issues (as available) can be purchased for $3.50 each. An index of past issues and text of selected articles are available on our Web site. Submissions of news items, lead articles, or review copies of recent books is encouraged, and should be sent to the attention of *Mapline* Editor at the address listed below.

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